

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY NINETEEN FORTY-THREE



BLACK CROSS, NEW MEXICO, 1929. PAINTING BY GEORGIA O'KEEFFE (AMERICAN,  
1887- ).

VOLUME XXXVII

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THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

## EXHIBITION OF PAINTINGS BY GEORGIA O'KEEFFE

**S**IXTY-ONE works by Georgia O'Keeffe, the leading American woman painter, are being shown as the main feature of the Winter Exhibitions from January 21 to February 22. Though O'Keeffe's art has gained international fame, only four of her paintings have been exhibited in Chicago and this is her first full-length showing in any museum.

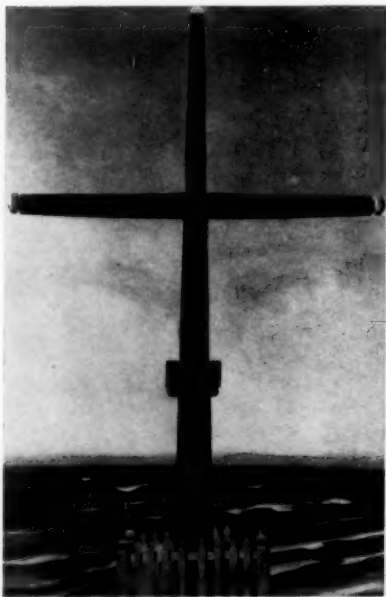
Born in Sun Prairie, Wisconsin, in 1887, she studied at the School of the Art Institute and later at the Art Students League in New York. There she painted capably under William M. Chase, winning a first prize in still life. Afterwards she engaged

in free-lance commercial art in Chicago but found that its routine did not interest her. At one time she gave up the thought of painting altogether, destroying her early work. But under Alon Bement and Arthur Dow her interest in art revived and she taught several years in normal schools in Texas.

In 1916 a group of her abstract drawings created a sensation at 291 Fifth Avenue, the vital experimental gallery conducted by the great American photographer, Alfred Stieglitz. Stieglitz (whom O'Keeffe later married) became her champion and under his auspices her work has been seen in a series of brilliant exhibits in New York.

At first she continued to work in the abstract vein, painting lyrical and sensitive canvases, rendered in clear and immaculate craftsmanship. About 1921 she painted with more objectivity. One of her early works had been a little still life of zinnias in which she intimated that the hackneyed flower piece could be interpreted with fresh feeling. Soon she was embarked on a series of striking flowers for which she has become famous. These appear, not in stiff and conventional form, but in greatly enlarged scale until they fill the canvas. A set of calla lilies was quickly followed by other experiments. Two of the most noted, *Black Iris* and *Black Hollyhocks* and *Blue Larkspur*, are shown here. These paintings reveal O'Keeffe as abstracting and heightening the qualities of the blossoms to convey her own distinguished emotions. In them, as she once wrote, "I am attempting to express what I saw in a flower which apparently others did not see."

From these the artist could turn to pure abstraction or to carefully realized scenes of New York where she conveys the mysterious mood of night as in *The American Radiator Building* or shows the clear,



CROSS BY THE SEA, CANADA (1932). PAINTING BY GEORGIA O'KEEFFE (AMERICAN, 1887-).

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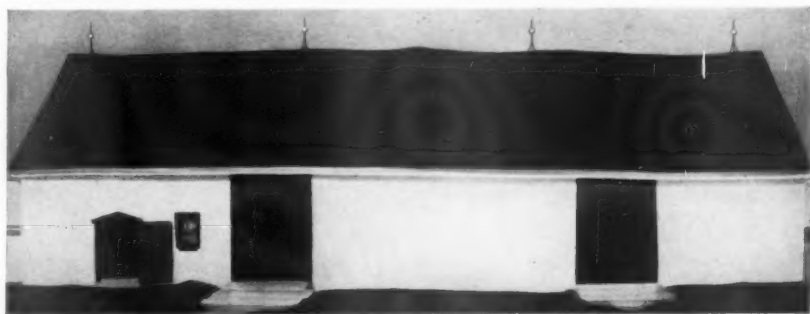
monolithic architecture in East River from the Thirtieth Story of the Shelton Hotel. Many of her finest landscapes were done at Lake George where the Stieglitzes had a summer home. The curved line of shore, the quiet water, the maple tree in spring and autumn all furnished her with material. O'Keeffe's deepest intuitions have been with nature and she is able to symbolize through these objects the whole range of human emotions.

As she progressed her masterful handling of her medium increased. Where once she concentrated on the tremulous flow of emotion, a certain distinguished calm invades such a painting as *Farmhouse Window and Door*. The artist has managed to suggest a whole period and the people who lived in it through this blank detail of an Early American house and through an austere color scheme of grayed blues and greens, black and white.

Though she had spent many years in cities it was to nature that she continually returned. In 1929 she went to New Mexico. There in the highlands round Taos she produced some of her most strikingly dramatic works. The color, the clarity, the hidden Spanish overtones of this land all attracted her, and in *Black Cross*, New Mexico, she painted one of her masterpieces. A primitive wooden cross of Catholic Spain, seen in close-up like her flowers, spreads massive

arms across the arid landscape, threatening to burst the confines of the picture frame. Below are folded grayish hills and a thin streak of blood-red landscape. Above is a lucid sky and a single star. She also painted many canvases of the primitive church at Ranchos de Taos, under varying moods and by different means. These range all the way from an early example where the building is rendered with a cool objectivity, through a group where the church seems almost to float in the vague, dusty atmosphere to a final picture which is only a detail of an adobe wall, seen against an intense blue sky and white cloud. She rendered the landscape of New Mexico with great clarity and unusual invented color. The mountains have the stillness of great Chinese landscape but they are more weighty and solid.

Some of the most original of her still lifes had to do with bleached skulls of animals which she came across in the desert. *Cow's Skull and Calico Roses* has the theme of death, intimated most subtly by modulations of gray and white playing against a ribbon of black. The painting of the skull becomes an elegant abstraction and the cloth roses with which it is decked supply an irrational decorative note which no one else could have invented. A year or two later O'Keeffe spent some time on the Gaspé Peninsula, returning with a series



Photographs by permission of An American Place, New York

WHITE CANADIAN BARN, NO. 2, 1932. PAINTING BY GEORGIA O'KEEFFE.

of lonely Canadian barns and another cross, this time a mariner's cross set against the sea. It is as typical of this land as the earlier one had been of New Mexico. Spare, wind-racked and cleansed by spray, it spreads its mastlike arms against the solitary distance. Nowhere has the artist rendered finality and isolation with more striking economy. One of her convictions is that the long poem can always be reduced to the lyric; in painting she tends more and more to condense and abstract the essence of her vision until only the significant elements are left. Everything that distracts or interferes with this unity of seeing is omitted.

Though O'Keeffe visited Hawaii on an important painting commission, it is to New Mexico that she has returned for many years. She has a summer place near Abiquiu and there she has painted several of the same motifs over and over. She has applied a fanciful touch to her bones and skulls in *Deer's Horns* near Cameron where these elements are given imaginative resurrection and float over desert and mesa. In these later works O'Keeffe's command of design and painting is extraordinary. Few artists alive can equal her combination of original pattern and passionate emotion. Her vision of nature is completely organized yet seemingly free and living. More and more she has grown to be herself, completely uninfluenced by other painters or styles.

DANIEL CATTON RICH

In connection with the exhibition a monograph devoted to O'Keeffe's work has been issued by the Art Institute containing an essay by Daniel Catton Rich. Here for the first time a connected study of her development is presented with new biographical and critical material. Twenty of her most famous works are reproduced and a color frontispiece and a reproduction of a photograph of the artist by Alfred Stieglitz make this an unusual publication. On sale at the exhibition or the Department of Reproductions at \$1.00 a copy (by mail, \$1.05).

## RELIGIOUS FOLK ART IN NEW MEXICO

ABOUT 250 years ago Spain reconquered New Mexico. Reconquest had been necessary due to the rebellion of the Pueblo Indians of the region—a cleverly engineered revolt whereby the Indians managed to rid themselves of both their military and religious governors. The Spanish were forced into retreat, and, after reassembling their forces at a point near what is today El Paso, Texas, managed to regain the lost province. This occasion is noteworthy for, from this time forward until New Mexico became United States territory, the region was administered and colonized by the Spanish working out of Mexico. Thanks to this Christian colony on the furthest flung frontier of Spain in the New World, we have today an indigenous Christian art within the boundaries of the United States. It has existed in this barren soil for fully two hundred years, yet we have seldom heard of it.

The art historian, in a frantic search for true American forms, has met with little success. Obviously his interpretation of the word "American" was limited to reference to the Anglo-American, a conception which is disappearing rapidly before the political trends of the present. If only one of our nineteenth-century critics could have trekked westward to New Mexico, we might, today, have some more concrete facts upon which to base our knowledge of New Mexican art. Unfortunately, though living on American soil, the Spanish people were completely forgotten—cultural derelicts, left to their own resources, even more by their American government than they had been by the Spanish Crown. These people are known today as Spanish-Americans and are direct descendants of the hardy agriculturists who were willing to risk frontier life as Spanish colonists during the eighteenth century.

The heritage of Spain survives in all the lands where once the Catholic Kings had ruled. However, the cultural tradition

varies in magnitude from one area to another. New Mexico had proved a bitter economic disappointment to Spain and the province was probably saved from abandonment only by virtue of the active and successful mission activities being conducted by the Franciscans. Such a fruitful field for conversion of heathens could scarcely be set adrift by a Christian king of the seventeenth century. In course of time, religious activities became fully as important as the civil administration. Churches were erected in every Indian village and small groups of God-fearing colonists dotted the Rio Grande valley. Unfortunately for all, the province still drew few regal favors and people of Spanish blood were forced to their own resources.

So Catholic colonists were weaving their



OUR LADY OF SORROWS, RETABLO. LENT BY THE TAYLOR MUSEUM, COLORADO SPRINGS.



ST. ISADORE THE LABORER, PATRON SAINT OF FARMERS, SHOWN PLOWING WITH AN ANGEL HELPER.

own clothes, growing their own food, building houses and churches, and, most interesting of all, creating the religious objects to furnish them. The craft of the *santero*, or "maker of saints," is comparable to the profession of the itinerant portrait painter known during colonial days in New England—a traveling craftsman, executing a commission in return for cash or commodities. Through his efforts the churches of New Mexico suffered no lack of saints for niche or altar. To judge by the remnants of his work, the business of carving saints ran into astronomical figures.

Artistic training was non-existent on the frontier. A man was moved to undertake the work through his devotion to his religion. An individual found through practice that he could reproduce an acceptable bit of sculpture for the church, provided his audience was willing to overlook certain limitations as dictated by knowledge and materials. Through this informal haphazard genesis there grew up set artistic conventions for religious objects in New Mexico. We see the results today in the



MAN OF SORROWS, FIGURE OF SUFFERING CHRIST  
USED IN CEREMONIES OF THE PENITENTE  
BROTHERS.

carvings and paintings produced during the late eighteenth century and all through the nineteenth.

Two basic types of Spanish-American saints are differentiated; *bultos* being the generic name applied to subjects carved in the round, and *retablos* referring to paintings executed either on leather, metal, canvas, or, far more commonly, a hand-hewn pine board. *Bultos* are generally carved of cottonwood, which is readily obtainable in the sandy river-bottoms and is easily worked with an ordinary knife. Both *retablos* and *bultos* were covered with home-made gesso before paints were applied.

The New Mexican santero was frequently working from an accepted European model, either an imported Spanish figure which might grace the cathedral in Santa Fe, or a tiny religious print acquired through the devious channels of trade. However, source material is only of academic interest, for the hard-bitten colonial resolved his devotion and his meagre talents

into highly original forms of tremendous emotional power. To a people removed to such un-Godly regions as the early Southwest, the symbols of faith must be reduced to their lowest common denominator, whether they followed the more sophisticated models or not. There is little that is studied and labored in the figures. The santero was straightforward in the execution of his work, just as he was in his daily life. To satisfy his people, he must produce a work of art which they could understand. For us to understand a New Mexican *santo* as a work of art today, we must understand the people who created these images.

As inferred above, the maker of saints was not constricted by the dogma of religious iconography. Where such symbols were useful in the work, they were faithfully employed, but it frequently happened that the man's devotion and interest in a particular saint far exceeded his knowledge of the attributes properly associated with the image in European art. Consequently, we find some highly fundamental and practical powers bestowed upon the New Mexican hierarchy, such as Protector of Irrigation Ditches.

Religious art in the Southwest could last only so long as there were people who, either willingly or through force of circumstances, were living entirely upon their own resources, both material and spiritual. In the latter years of the last century the nice balance between the man and his God became lost in the excitement of new and stimulating influences brought about by closer associations with the United States. The art of the santero died a very gradual, and horribly painful death before 1900. It is as well to allow the remains to lie in peace. Several relatively recent efforts at revival of the craft have succeeded only in sinking to mediocrity. The need for religious expression in terms of creative works by the individual no longer exists, and without this most vital force there can be no true folk art.

MITCHELL A. WILDER



## REPLICAS OF THE MURAL PAINTING OF INDIA

SOME of the greatest mural painting of all time was done in India over a thousand years ago. The best was probably executed at Ajanta, a valley in Central India, whose cliffs were honey-combed with rock-cut temples. Skilled craftsmen hewed great pillared halls out of the solid rock; gifted sculptors, just as in Gothic times, completed the details; and over the walls the painters spread a rich tapestry, handsome in design, glorious in color, and seething with episodes of the *Jatakas*, tales of the Buddha in early incarnations.

What a gorgeous pageant these monastic communities must have displayed! There must have been guilds of artists and artisans, possibly lay-brothers, as in medieval Christian monasteries, for the extent of the work is such that very many hands were needed to accomplish it. Yet the standards were high indeed, for the work is so unified in character that it appears to have been done by a single artist. Of course differences appear in style and execution, as it is thought that the caves were in process of construction and decoration over a period of seven centuries. Some of the greatest



RĀJA EXPOUNDING DOCTRINES TO HIS WIFE. MAHĀJANAKA JATAKA. AJANTA. FIFTH OR SIXTH CENTURY.

achievements at Ajanta were in the fifth and sixth centuries, and it is from one of the famous murals in Cave I that our illustration is taken.

It is said that nowhere else can one find such a complete record of habits and customs, ways of life and thought of Buddhist India as here on these walls. The Buddha, before his attaining enlightenment, appears as an earthly prince or Raja, surrounded by people of all estates, and here, in a scene from the *Mahājanaka Jataka*, in animated discourse, is explaining his doctrine to his wife, who is surrounded by her attendants. The way the doctrine appeals to the hearers can easily be seen by the expression of the faces, and the liveliness of the whole scene.

As Buddhism spread from India to Ceylon, the customs and rituals followed, and gorgeous murals decorated the island walls, but of a type easy to distinguish from the Indian prototypes. While at Ajanta, Bagh, and elsewhere a wide range of color was used, the Ceylonese paintings are restricted to three pigments, yellow, red, and green.

A hundred years ago the frescoes of Ajanta were practically unknown and unvisited, but since that time a few intrepid travelers have brought back accounts, photographs, and copies of the paintings, and today visitors to India who do not mind a little hardship may arrange for a pilgrimage to see them.

We are fortunate indeed to be able to show full size and full color replicas of many of these frescoes, in Gallery H5, until February 15. Because Mr. Sarkis Katchadourian, a gifted artist, was able to enter into the spirit of the Buddhist painters, and spent four years in India working under difficult conditions to bring back a faithful record of their work, we can see for ourselves something of the grandeur of these little-known works. Those who are familiar with the original frescoes state that the fidelity of his work is extraordinary.

Although we call these murals frescoes, they were not painted in true fresco style, on wet plaster, but rather in tempera on a dry plaster wall. After the smooth white

plaster wall had been completed, the drawing was made in red or black outline. After the colors had been filled in, another outline completed the work. This is the same sort of technique that we find in miniature scale in the beautiful book illustrations of the India of one thousand years later.

It can easily be understood what time has done to these fragile wall coverings. Moisture, dirt, the droppings of innumerable bats, damages to walls and ceilings, all conspired to obscure these brilliant achievements. Mr. Katchadourian was faced with a complex task: to find relatively undamaged portions of the paintings; to free them from surface dirt, and to estimate, in many cases, what the original colors must have been when time had been too savage in its erasures. The results are thrilling.

Among the outstanding characteristics of this wonderful Indian idiom are exuberance of form and richness of color pattern, but this exuberance is beautifully tempered by the exquisite subtlety of the outlines which control both the movement of the individual details and the composition as a whole.

In the *Mahājanaka Jataka* conversation piece, tremendous animation pervades the entire group. Each character is as essential to the scheme as is the voussour to the arch: each preserves its own individuality but remains an integral unit of the group. One should not fail to notice the hands, always essential in Indian art for the expression of thoughts and emotions. Indeed the position of the hands must be understood if the full meaning of the artist is to be grasped. This palace group must have seemed extraordinarily vital to its contemporaries, for it doubtless depicted their own experiences, though here elevated to godlike heights by the presence of the prince who was to become the Buddha.

Nevertheless the appeal of the colors, rhythms and patterns of these remarkable murals is such that we can derive much pleasure from them without regard to their meaning. We are grateful to Mr. Katchadourian for making this possible.

CHARLES FABENS KELLEY



# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY, 1943

VOL. XXXVII NO. 2

## MEMBERS' CALENDAR

February 1—March 5

Lectures are given in Fullerton Hall unless otherwise noted.

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the Museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

## LECTURE COURSES AND CLASSES

Paintings in the Permanent Collections—Mondays at 11:00 A.M., *Miss Helen Parker*, 11:55 A.M., *George Buehr*, demonstrating the technique of the masters.

Home Decoration under War's Restrictions—Mondays at 2:00 P.M., A Clinic of Good Taste, *Dr. Dudley Crafts Watson*. Occasional guest speakers conduct this clinic.

Adult Sketch Classes for Novices—Monday evenings from 6:00 to 7:30 P.M., Friday mornings from 10:00 to 12:00 Noon, *George Buehr*. Sketching materials are supplied for 15 cents.

Know Your Art Institute—Mondays at 7:45 P.M., Gallery lectures by *Dr. Watson*, *Mr. Buehr*, and others.

Current Exhibition Promenades—Fridays at 12:15 Noon and 6:30 P.M., *Dr. Watson* and members of the staff.

History and Enjoyment of Art—Fridays at 2:30 P.M. *Dr. Watson* illustrates these lectures with slides in color, motion pictures, and correlated music. Other staff members speak occasionally.

Art through Travel—Friday evenings at 7:30 P.M., *Dr. Watson*. These lectures are generally repeated Sundays at 3:15 P.M. for Members and the public. The charge to the public is 28 cents, including Federal tax. Members are admitted free of charge; families of Members and out-of-town visiting guests must pay the Federal tax of 3 cents per person.

Classes for Children under the James Nelson and Anna Louise Raymond Fund for Children—Saturdays at 1:10 P.M. The practice and appreciation of art, with demonstrations of drawing, design, and painting by *Dr. Watson* and *Mr. Buehr*. Problems are assigned to be done at home, and all work by the children is marked and criticised. There are two additional free scholarship classes for children attending public schools within the city of Chicago. These scholarships are awarded through the Director of Art in the public schools.

DATE	Hour	
FEBRUARY		
MON. 1	11:00 A.M.	DEGAS. <i>Miss Helen Parker</i> . Gallery 32.
	11:55 A.M.	IN THE WINGS WITH DEGAS. <i>George Buehr</i> . Gallery 32.
	2:00 P.M.	MUSICALLY ILLUSTRATED LECTURE ON "THE MUSIC MAP OF NORTH AMERICA" (Home Decoration Clinic). <i>Henry Purmort Eames</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .

DATE	Hour	
FEBRUARY		
Mon. 1	7:45 P.M.	A HUNDRED YEARS OF FURNITURE. <i>Dudley Crafts Watson</i> . A Gallery Promenade.
Fri. 5	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	OUR ITALIAN MASTERS. <i>Dudley Crafts Watson</i> . Gallery 45.
	2:30 P.M.	THE ARTS OF PEACE IN ITALY (History and Enjoyment of Art). <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	MEXICO—FROM CUERNAVACA TO ACAPULCO (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 6	10:30 to 12:00 Noon	SIX-WEEK SKETCH CLASS FOR CHILDREN (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> . (Final)
Sun. 7	3:15 P.M.	A PAINTER'S TOUR OF NEW ENGLAND. <i>George Buehr</i> .
Mon. 8	11:00 A.M.	RENOIR. <i>Miss Helen Parker</i> . Gallery 31.
	11:55 A.M.	FILLES, FEMMES, FLEURS. <i>George Buehr</i> . Gallery 31.
	2:00 P.M.	ARRANGING WINTER LEAVES AND GRASSES (Home Decoration Clinic). <i>George Buehr</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	7:45 P.M.	REPETITION OF 11:55 LECTURE.
Fri. 12	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	RELIGIOUS FOLK ART OF THE SPANISH SOUTHWEST. <i>Dudley Crafts Watson</i> . Temporary Exhibition Galleries.
	2:30 P.M.	LINCOLN IN ART (History and Enjoyment of Art). <i>Dudley Crafts Watson</i> .
	3:45 P.M.	MEMBERSHIP TEA. Mather Tea Room.
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	LINCOLN'S AMERICA (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 13	1:10 P.M.	LETTERING IS FUN—A DEMONSTRATION (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 14	3:15 P.M.	LINCOLN'S AMERICA (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 15	11:00 A.M.	SEURAT. <i>Miss Helen Parker</i> . Gallery 42.
	11:55 A.M.	PHIDIAS IN PARIS. <i>George Buehr</i> . Gallery 42.
	2:00 P.M.	NEW WAYS TO MAKE THE HOME BEAUTIFUL (Home Decoration Clinic). Demonstration and Lecture by <i>Miss Mary Hipple</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	7:45 P.M.	DRESS MATERIALS AND DESIGNS OF VICTORIAN DAYS. <i>Miss Mildred Davison</i> . Gallery L5.
Fri. 19	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	RECENT ACCESSIONS OF THE ART INSTITUTE. <i>Dudley Crafts Watson</i> . Temporary Galleries.
	2:30 P.M.	WASHINGTON IN ART (History and Enjoyment of Art). <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	GEORGE WASHINGTON WALKED HERE (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 20	1:10 P.M.	AMERICAN ADVERTISING ART—AN EXHIBITION (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 21	3:15 P.M.	GEORGE WASHINGTON WALKED HERE (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 22		HOLIDAY—NO PROGRAM.
Fri. 26	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	A VISIT TO THE PRINT GALLERIES WITH <i>Curator Carl O. Schniewind</i> .
	2:30 P.M.	PAINTERS OF THE SOUTHWEST (History and Enjoyment of Art). <i>George Buehr</i> .

DATE	HOOR	
FEBRUARY		
Fri. 26	6:30 P.M. 7:30 P.M.	REPETITION OF 12:15 LECTURE. "THE FIRST TIME I SAW PARIS" (Art through Travel). <i>Miss Helen Parker.</i>
Sat. 27	1:10 P.M.	MAKING A POSTER FOR CHINESE RELIEF (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buehr.</i>
Sun. 28	3:15 P.M.	"THE FIRST TIME I SAW PARIS" (Art through Travel). <i>Miss Helen Parker.</i>
MARCH		
Mon. 1	11:00 A.M. 11:55 A.M. 2:00 P.M.	TOULOUSE-LAUTREC. <i>Miss Helen Parker.</i> Gallery 42. THE POINTED PAINTER. <i>George Buehr.</i> Gallery 42. HAND-BLOCKED FABRICS (Home Decoration Clinic). <i>Miss Margaret Artingstall,</i> with a demonstration by students from the School of the Art Institute.
	6:00 to 7:30 P.M. 7:45 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> REPETITION OF 11:55 LECTURE.
Fri. 5	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 6:30 P.M. 7:30 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE WORLD AT WAR THROUGH THE EYES OF CHILDREN. <i>George Buehr.</i> Gallery 1. MASTERPIECES OF ORIENTAL ART IN THE ART INSTITUTE (History and Enjoyment of Art). <i>Miss Helen Gunsauls.</i> REPETITION OF 12:15 LECTURE. EL CAMINO REAL—THE MISSION TRAIL OF CALIFORNIA (Art through Travel). <i>Edward T. Camenisch.</i>

### MEMBERSHIP TEAS

Teas will be given by the Members to distinguished artists four times a year. The winter tea is scheduled for Friday, February 12, at 3:45 o'clock in the Mather Tea Room. Members of the staff, with the assistance of members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

### LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. *Miss Helen Parker, Head*

Guide service is offered at all times by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For detailed information regarding fees, etc., please consult the department office in Gallery 2.

A limited number of free gallery tours is offered to children of the Chicago Public Schools. Teachers will please make arrangements with the department office.

**AMERICA'S ART HERITAGE.** A series of lectures by *Miss Helen Parker* based on the Art Institute collections. The course is open to anyone. Tuesdays at 6:30 P.M. \$5.00 for twelve lectures, plus 50 cents Federal tax. Single lectures 50 cents, plus 5 cents tax.

**VISUAL ARTS AND MUSIC.** A new series of six lectures by *Miss Helen Parker.* Similarities and differences in certain periods of the two arts will be illustrated with slides and recorded music. On specified Tuesdays at 10:30 A.M. (see below for dates). Course of six, \$2.50, plus 25 cents Federal tax. Single lectures 50 cents, plus 5 cents tax.

**ADVENTURES IN THE ARTS.** The Florence Dibell Bartlett Series of Lectures. The program includes a survey of art with occasional travel talks. Free in Fullerton Hall, Thursday evenings at 6:30 P.M., *Miss Helen Parker, lecturer.*

The following lectures, given by Miss Parker, are open to anyone:

DATE	HOURL		Place of Meeting
FEBRUARY			
Tu. 2	10:30 A.M. 6:30 P.M.	ROCOCO IN ART AND MUSIC. RELIGIOUS FOLK ART OF THE SPANISH SOUTHWEST.	Gallery 2 Gallery 2
Th. 4	*6:30 P.M.	DECORATIVE ARTS OF THE MIDDLE AGES.	Fullerton Hall
Tu. 9	6:30 P.M.	RECENT ACCESSIONS OF PAINTINGS.	Gallery 2
Th. 11	*6:30 P.M.	THE FRANCE I REMEMBER, II.	Fullerton Hall
Tu. 16	10:30 A.M. 6:30 P.M.	EIGHTEENTH-CENTURY ENGLAND IN ART AND MUSIC. RECENT ADDITIONS TO THE PRINT AND DRAWING COLLECTIONS.	Gallery 2 Gallery 2
Th. 18	*6:30 P.M.	FLORENTINE PAINTERS OF THE EARLY RENAISSANCE.	Fullerton Hall
Tu. 23	6:30 P.M.	AMERICAN FURNITURE OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES—From the Collection of Mr. and Mrs. Philip Young of Boston.	Gallery 2
Th. 25	*6:30 P.M.	FLORENTINE PAINTERS OF THE HIGH RENAISSANCE.	Fullerton Hall
MARCH			
Tu. 2	6:30 P.M.	ENGLISH AND FRENCH PAINTING OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES.	Gallery 2
Th. 4	*6:30 P.M.	RENAISSANCE ARCHITECTURE IN ITALY.	Fullerton Hall

\* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public.

### FOR CHILDREN

A free Children's Gallery Hour will be held every Saturday morning at 11:00 A.M. under the direction of instructors in the Department of Education. Children from 9 to 15 are invited to hear stories about the artists and to draw in the galleries. Folding stools and materials may be obtained free in the children's check room at the foot of the main staircase at 10:45 A.M.

### GLEE CLUB CONCERT

THE Glee Club of the School of the Art Institute will give concerts on Wednesday, February 10, and Sunday, February 14, at 3:30 o'clock in Blackstone Hall.

The program will last about an hour, and will contain several Russian numbers as well as folk songs from England and America.

Earl Mitchell will play the organ. Charles Fabens Kelley will conduct the chorus. The program will be the same on both dates.

### ART INSTITUTE RADIO SERIES

THE title of the Art Institute radio series, *Art for Our Sake*, over Station WMAQ has been changed to the more provocative title *At the Foot of Adams Street*. This program goes on the air Saturday mornings from 9:15 to 9:30 every third week. The next programs will be given on February 6 and February 27. The broadcast on February 6 will be a dramatization of the life of Edgar Degas. Players from the Goodman Memorial Theatre will act in these programs which are written by Richard Durham and directed by Homer Heck.

## GOODMAN THEATRE

## MEMBERS' SERIES

TO write a successful play needs a sympathetic attitude and an intimate knowledge of the people who are to live and move in it, the kind of knowledge which can rarely be achieved regarding people of another country and another nation than one's own. In *Old Acquaintance* John Van Druten provides again the exception which proves the rule. This is a comedy of America, written around two women novelists who were born and grew up in Harrisburg, Pennsylvania. They are as authentically American as if they had come from the pen of a man who spent his life between Harrisburg and New York.

There are few miracles which have no explanation. Van Druten achieved the first great success of his dramaturgic career at the hands of the American Theater and of American actors. The play, quite forgotten by this time, was *Young Woodley*. From the time of this success to the beginning of the war Mr. Van Druten "commuted," as it were, between England and New York. More than that he has had an opportunity to observe the life of America on lecture tours which carried him from the Atlantic to the Pacific. He knows us, he likes us, and he understands us. Being a good dramatist he can translate our life to the stage with honesty, sensitiveness, and humor. All of these are present in *Old Acquaintance* which will open on February 11 and play through February 27, with no performance on February 15 or 22, with a matinée on February 18.

The March production of the Members' Series will be *Letters to Lucerne*, a play dealing with the life of a group of girls from several countries, whom the outbreak of the war finds at school in Switzerland. The play faces the war and its effect on the people with tenderness and courage.

## CHILDREN'S THEATRE

It has been almost six years since *Little Black Sambo* had his day on the stage of the Goodman Theatre. It is high time indeed that he come back accompanied by his father Jumbo, his mother Mumbo, his friends the Monkeys and the Tigers. Mrs. Chorpenning's dramatization of the delightful tale of the adventures of Sambo will open on Saturday January 30, and will play every Saturday afternoon through March 20, with a morning performance on March 6 at 10:30.

The Saturday morning performances of *The Magic Horn* will be given on January 30 and February 6 at 10:30.

## HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus three cents Federal tax is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. Ryerson and Burnham Libraries are open from 6 to 9 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

## EXHIBITIONS

September 1—Velvets and Brocades of the Fifteenth and Sixteenth Centuries. Lent by Dikran G. Kelekian, Inc., New York City. *Gallery A2.*

*This exhibition supplements that of the adjacent gallery which shows contemporary material from the Institute's collections.*

September 15—Dress Materials and Designs of the Nineteenth Century. *Gallery L5.*

*This exhibition has been developed from the Institute's collections to show the relationship between material and design in the costumes of the last century.*

October 5-March 28—Exhibition of Near Eastern Embroideries Lent by Burton Y. Berry. *Gallery H9.*

*Examples of seventeenth- and eighteenth-century embroidery from Turkey and the Greek Islands.*

October 16-February 15—Woodcuts by Max Weber. *Gallery 16.*

*The first exhibition in Chicago of this American artist's woodcuts, mostly in color, shown with the original blocks.*

October 20-April 20—American Furniture of the Seventeenth and Eighteenth Centuries from the Collection of Mr. and Mrs. Philip Young of Boston. Lent by Mr. Philip Young. *Galleries L2 and L3.*

*This exhibition, which is presented under the auspices of the Antiquarian Society, brings to the people of Chicago a rare opportunity to study the products of the artistry and skill of the early American craftsman.*

November 13—Dutch Prints—Rembrandt and His Predecessors. *Gallery 12.*

*These impressions of selected quality are largely from the Art Institute's own collection. There are a few important contributions from private collections, including an original drawing by Rembrandt and two rare etchings by Hercules Seghers.*

November 16-February 15—Abstractions by Charles Smith. *Gallery 13.*

*Monotypes in color by Charles Smith, instructor at Bennington College, Vermont. This is an original technique developed by the artist and is the first Chicago showing.*

December 31-February 4—The Room of Chicago Art: Abstractions by Eight Chicago Artists. *Gallery 52.*

*A group exhibition by the leading abstract painters and a sculptor of Chicago.*

January 4-February 15—Mural Paintings from the Cave Temples of India in Replica by Sarkis Katchadourian. *Gallery H5.*

*Remarkable reproductions, showing the flowing line and exquisite color of some of the world's greatest murals.*

January 15-February 14—Art in War. Camouflage for Civilian Defense. *Gallery 53.*

*An exhibition circulated by the Museum of Modern Art, New York, showing by means of panels and models current methods of protective concealment. Methods range from the skillful use of paints to the construction of elaborate superstructures which obscure the shape and shadow of a vital factory.*



January 21-February 22—Retrospective Exhibition of Paintings by Georgia O'Keeffe. Galleries G52-G54.

*A comprehensive exhibition showing the development of Miss O'Keeffe's style and the manner in which she works out variations on certain themes.*

January 21-February 22—Religious Folk Art of the Spanish Southwest. Lent by the Taylor Museum, Colorado Springs. Galleries G55-G57.

*This most significant product of the impact of religious fervor upon the traditional Indian culture is brought to Chicago for the first time in material of outstanding importance.*

January 21-February 22—Recent Additions to the Print and Drawing Collection. Gallery G58.

*This will include important additions to the Clarence Buckingham Collection as well as prints and drawings acquired from various other sources.*

January 21-February 22—Recent Additions to the Water Color Collection. Gallery G59.

*These have been selected from water colors and gouaches acquired during the past five years.*

January 21-February 22—Recent Additions to the Painting Collection. Gallery G60.

*Fourteen important paintings recently acquired for the permanent collection.*

February 1-February 28—The Masterpiece of the Month: An Angel by an Italian sculptor of the Studio of Verrocchio (1432-1488). The Martin A. Ryerson Collection. Gallery 5B.

*This terra-cotta sculpture, which retains its original gilding and color to an extraordinary degree, is typical of the robust sweetness of Verrocchio's realistic style. Figures of this type were used in pairs as candle bearers on either side of an altar.*

February 4-April 1—The World at War through the Eyes of Children. Gallery of Art Interpretation.

*An exhibition of drawings and paintings done by English, French, Chinese, Spanish, and Jewish children, refugees who are being cared for in Quaker hostels. Some of the works are for sale and the proceeds go to funds for the work of the Quakers in various countries.*

February 6—Silhouette Portraits of the Early Nineteenth Century. Gallery A8.

*A group of representative examples of this popular art—mainly the work of Augustin Edouart (1789-1861)—from the collection of the Art Institute.*

February 16-April 15—Prints by Eugène Delacroix. Gallery 16.

*A selection of etchings and lithographs by Delacroix mainly from the permanent collection of the Art Institute.*

February 19-April 19—Photographs by Clarence John Laughlin. Gallery 13.

*A series of photographs by a talented young New Orleans photographer.*

February 19-March 14—Third Annual Exhibition of The Society for Contemporary American Art. Gallery 53.

*This exhibition is composed of paintings, each of which has been selected by a member of the society.*

## THE ART INSTITUTE OF CHICAGO

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